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NME

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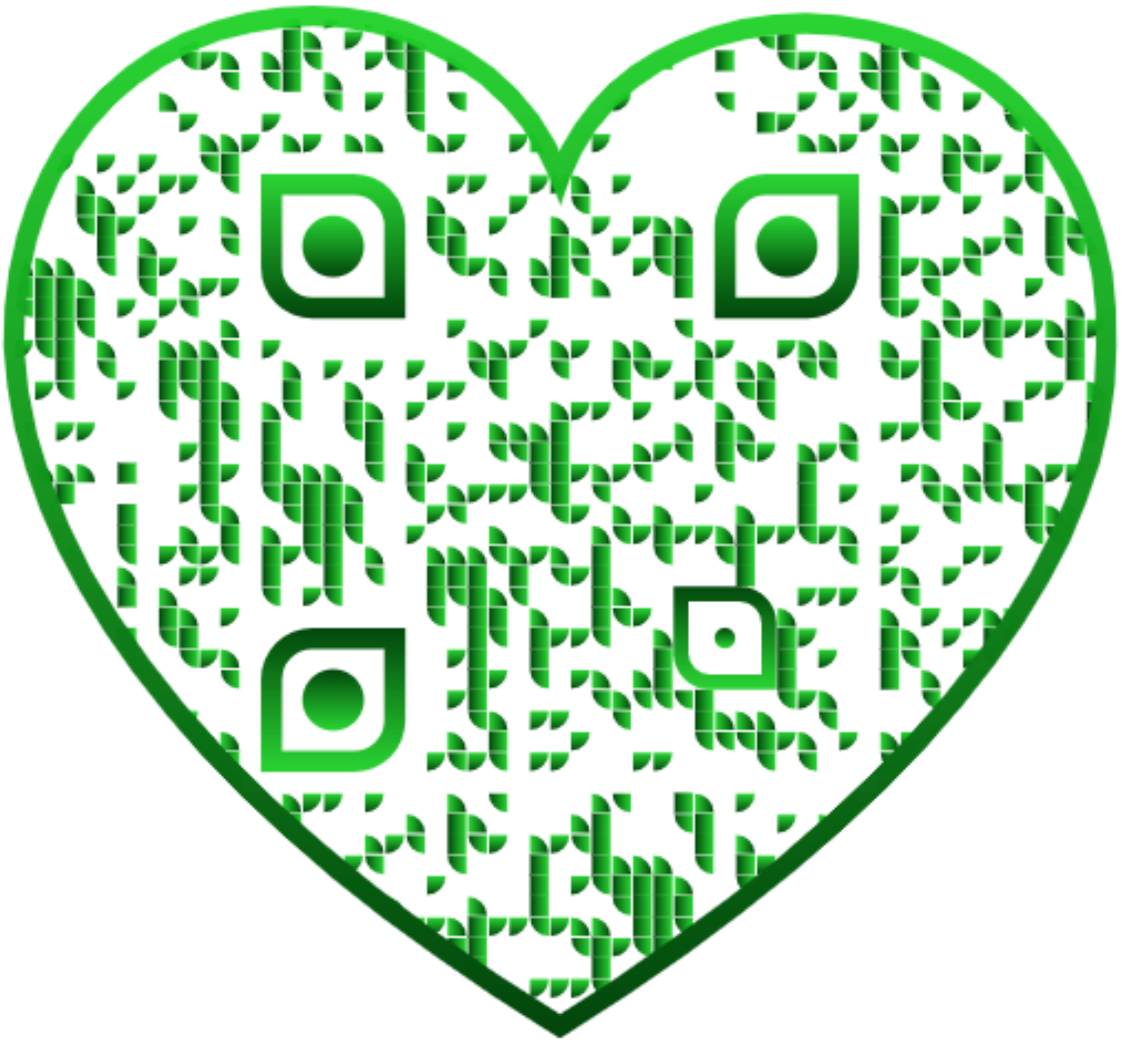

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for the facts

NME

Hello...

LAST WEEKEND WAS A big one for music. Notting Hill Carnival, the MTV VMAs and of course the mighty Reading & Leeds festivals. This year we worked with some really talented students from the University Of Reading to produce our coverage, which you can see in 16-page pullout form in next week's *NME*. The quality was off the chart and it's brilliant to see a new generation of creatives coming through with the passion and drive to be incredibly successful.

Reading and Leeds have always been huge rite-of-passage festivals, catering for massive swathes of people either Celebrating the glory or obliterating the trauma of their exam results. My view is there's not a lot a good party can't sort out, so God bless them for being there for thousands of us over the years.

Which brings us nicely to this week's cover stars Major Lazer, who've been burning up the party scene for the best part of a decade and via their recent collaborations – firstly just with Mø and now with Mø and Bieber – have become pretty much the biggest dance act on the planet. We joined them for 24 hours, from private plane to headline party slot, to get a glimpse into their hectic lives. Warning: contains golf buggies and enormous drops…

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike

Florence + The Machine are in Best New Tracks p23

COVER PHOTO: JENN FIVE. CONTENTS: TOM BEARD

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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

Reading and Leeds ruled

Yet again, the festivals rocked so very, very hard

WE'VE ONLY JUST ABOUT come to terms with what a triumph this year's Reading and Leeds Festivals were. For those of you still in recovery mode, and everyone else too, here's a little reminder of all the best bits… Blossoms paying an on-stage tribute to Viola Beach, Frank Turner rocking the festival for the 10th year in a row, the snogging-mania incited by The 1975, the many mosh-pits instigated by Stormzy and A$AP Rocky, Chvrches dedicating a song to the late and much-memed gorilla Harambe, South African rap-rave oddities Die Antwoord freaking the hell out of Leeds, Biffy Clyro bringing some rock muscle – and lack of shirts – to proceedings, the fire and fury that came with Foals, Hinds being all of the fun, and *NME* cover star Lady Leshurr schooling Leeds with her 'Queen's Speech' series.

See you next year? Big time.

PHOTO: ANDY HUGHES

Foals headlined Reading on Friday and Leeds on Saturday. On both occasions, they were absolutey mega

Fleabag

Red Hot Chili Peppers are back with a new album and a huge UK stadium tour. Their slap-bass fiend Flea tells us about *that*, and also gorillas, saving babies and being called the worst band in the world

You've been around a long time. How do you keep your live shows interesting?
"We're humble students of music and always curious about how we can play, perform and connect with people better. It's not a sedentary thing. It's the moving, growing, ever-evolving thing that we're figuring out. I always try to give people the truth of who I am."

It's 32 years since your debut album came out. When you play live, how do you bring the same energy to your songs?
"I'll be playing songs I wrote when I was 20, but also songs I wrote when I was 50. But has there ever been a night when I think: "God, if I play f**king 'Give It Away' one more time, my c*ck's going to fall off"? Like, yes. There are moments of having a hard time finding the spirit of a song but it's all about the people, man. About connecting."

Which new artists inspire you?
"I'm excited about Frank Ocean's new record. I like Anderson .Paak, Kamasi Washington and a band called Bad Bad Not Good."

What is it about Frank Ocean?
"For me, that last record 'Channel Orange' affected me profoundly. I listened to it a million times and it lifted my spirit. His voice goes right through me. I'm a real fan."

Last week Fox News called the Red Hot Chili Peppers the worst band in the world. Do you see that as some kind of compliment?
"I saw a poll that said people who watch Fox News know less about world affairs than people who watch no news at all. It's a funny programme. It doesn't faze me. I heard that. It's funny. I don't care."

You did *Carpool Karaoke* recently. We heard a mad story about Anthony saving a baby?
"We were driving around and this woman came out the house where we'd stopped and were filming. Her baby was having a seizure, so we called 911. Anthony held the baby for a bit and helped calm things down. It was crazy."

You've played bass with Koko the gorilla. What else is on your bucket list?
"To see Koko again. That was a beautiful experience, to feel this powerful animal hold my hand, speak to me and understand what I was saying. It changed my life."

What advice would you give to your 20-year-old self?
"Stay off the crack pipe."

Red Hot Chili Peppers embark on their first UK tour in five years this winter, playing five dates from December 5-15. For tickets, visit NME.com/tickets

GOOD WEEK

YOUNG FATHERS
Festival boss Melvin Benn reckons the hip-hop act are future Reading & Leeds headliners.

CHANCE THE RAPPER
Met Beyoncé backstage at the VMAs, totally lost his sh*t. As you would.

SPORTY SPICE FANS
No Spice Girls reunion for Mel C: "Something didn't feel right." Mel B, Geri and Emma are still well in.

CIVILISATION
Sh*tcom *Mrs Brown's Boys* was voted best British sitcom ever in a poll. Come, Armageddon.

BAD WEEK

INTERVIEW: CHARLOTTE GUNN. PHOTOS: BBC, GETTY IMAGES, REX FEATURES

PLUS SPECIAL GUESTS

BABYMETAL

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MON 05 & TUE 06	**LONDON** THE O2 theo2.co.uk
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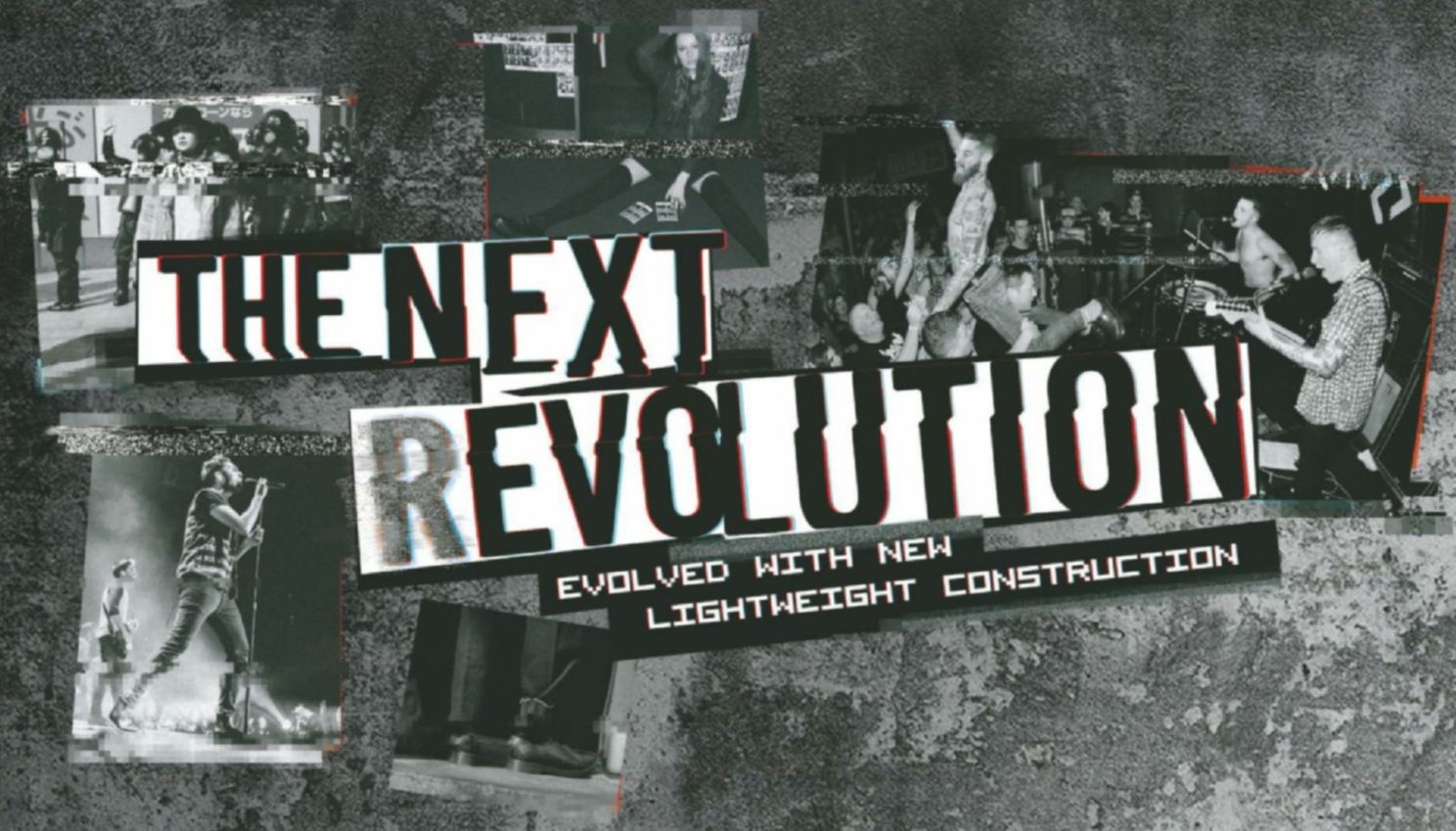

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NEW!

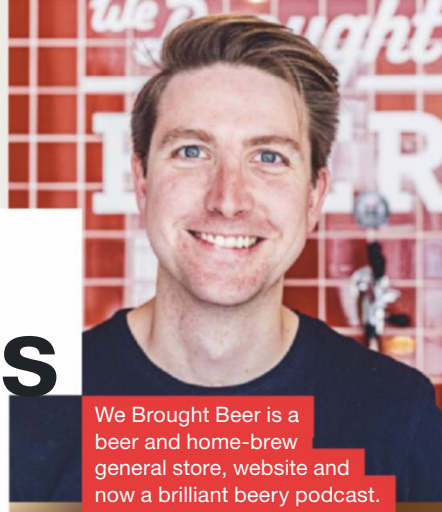
EATS & BEATS

BECAUSE YOU CAN'T ROCK OUT ON AN EMPTY STOMACH

THIS WEEK

Rock 'n' roll boozes

Every band worth anything to anyone has a beer named in their honour these days. But which is best? Expert of all things beery James Hickson of We Brought Beer puts on his tasting apron…



We Brought Beer is a beer and home-brew general store, website and now a brilliant beery podcast. Visit webroughtbeer.co.uk

THE BEST BREW!

MOTÖRHEAD

Bastards Lager Beer

Brewed by: Krönleins Bryggeri, Sweden.
James: "It's a pretty easy drinking, if not overly interesting, lager. Subtle grassy notes and a pleasant spritz, but something from Motörhead should have more kick – perhaps a double IPA or imperial stout."
Rating: ★ ★ ★
Buy now: *£21.99 for 6, amazon.co.uk*

QUEEN

Bohemian Lager

Brewed by: Pivovar Protivín, Czech Republic.
James: "Citrusy aroma and clean and crisp, as you'd expect from a Czech-brewed Pilsner. Gets slightly bland towards the end of the bottle. Great for a last-gasp summer BBQ."
Rating: ★ ★ ★
Buy now: *£11 for 6, rnrdrinks.com*

WHITE LUNG

Face Down

Brewed by: Mikkeller, Denmark.
James: "From one of the best brewers in the world, this is unsurprisingly the best of the bunch. Loads of body and a pleasant, cloying sweetness on the palate. Some banana in the aroma. Packed full of flavour."
Rating: ★ ★ ★ ★ ★
Buy now: £4.70 per bottle *mikkeller.dk*

IRON MAIDEN

Trooper Red 'N' Black

Brewed by: Robinsons, England.
James: "A new beer from Iron Maiden. First thoughts: it doesn't taste like it's 6.8%. It's quite traditional in style, but has a lovely red and black colour (hence the name). Some tasty coffee and chocolate notes make it a winner for chilly nights on the sofa."
Rating: ★ ★ ★ ★
Buy now: £20 for 12 *robinsonsbrewery.com*

NEW ORDER

Stray Dog

Brewed by: Moorhouse's, England.
James: "The Mancunian group fused house, techno and post-punk to create their still-fresh sound. Their beer, on the other hand, values tradition. Brewed in Burnley, Stray Dog is a silky golden ale – a proper northern pint."
Rating: ★ ★ ★ ★
Buy now: On draught in all Nicholson's and Mitchells & Butlers pubs.

PHOTOS: CHRIS COULSON

Win tickets to the Apple Music Festival

The annual bash is celebrating its 10-year anniversary with a huge line-up of shows at London's legendary Roundhouse

TO MARK A DECADE OF the Apple Music Festival, we've got 25 pairs of tickets to give away to every single show, including The 1975, Chance The Rapper, Bastille and the returning queen of pop Britney Spears.

To win, all you need to do is head over to NME.com/win and answer a simple question.

THE LINE-UP:

Sep 18 **ELTON JOHN**
Sep 19 **THE 1975**
Sep 20 **ALICIA KEYS**
Sep 21 **ONE REPUBLIC**
Sep 23 **CALVIN HARRIS**
Sep 25 **ROBBIE WILLIAMS**
Sep 26 **BASTILLE**
Sep 27 **BRITNEY SPEARS**
Sep 28 **MICHAEL BUBLE**
Sep 30 **CHANCE THE RAPPER**

Chance The Rapper plays on September 30

Go to NME.com/win to claim ultimate victory

Last W33K IN NUMBERS

10

Circle pits at Stormzy's Reading Festival show. You saw Red Hot Chili Peppers instead? Shut up!

8

World records held by Justin Bieber, including Most One-Week Spotify Streams For A Single ('What Do You Mean?').

9

Number of times John Lennon's killer Mark Chapman has been denied parole. Probably for the best.

PHOTOS: ANDY HUGHES, REX FEATURES

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THINGS WE LIKE

THIS WEEK'S OBJECTS OF DESIRE

Guitar god
Epiphone's new Masterbilt Century Collection™ of guitars is downright sexy.
£599 *epiphone.com*

We can be heroes
Rough Trade celebrates its 40th anniversary with this brill 'Heroes Vol 1' compilation.
£10.99 *roughtrade.com*

Time for tee
Rep Drake's 'Controlla' track with this neat slogan shirt.
£8 *boohooman.com*

Lollipop pin
Illustrator Tuesday Bassen's lollipop brooch is a super-sweet accessory.
£6.88 *shoptuesday.com*

Leather goods
Birmingham artist Elizabeth Ilsley's customised jackets are beloved of bands like Slaves.
£395 *liberty.co.uk*

Ear action
Block out the world with Onkyo's noise-cancelling E700M earphones.
£74.99 *argos.com*

Work it
Skatewear giant DC Shoes and US workwear don Ben Davis made this tough jacket.
£80 *dcshoes-uk.co.uk*

Bag it
Beat the back-to-school rush by scoring this sweet Herschel Supply backpack.
£55 *asos.com*

Hat trick
Herald the release of Jamie T's new album 'Trick' with some decent merch.
£20 *jamie-t.com*

Foxy clothing
Pretty Green's new Jimi Hendrix themed collection is groovy as anything.
£85 *prettygreen.com*

Girl interrupted
Get in the girl gang with this classy top from Amsterdam's Scotch & Soda.
£49.95 *scotch-soda.com*

Patch it up
A nod to the 1974 film *Female Trouble*, this patch will turn your jacket into a work of art.
£5 *bruisedegoco.com*

Wings of desire
Red Wing's first women's line sees the classic American work boot reimagined.
£319 *redwingheritage.com*

Jazz session
Don Cheadle directs and stars in quirky Miles Davis biopic *Miles Ahead.* Out now on DVD.
£9.99 *amazon.co.uk*

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YOUR TOWN. YOUR MUSIC. YOUR STYLE

What's ON your Headphones?

THIS WEEK

Gateshead

CLAIRE TUSTIN ›

43, musician

Listening to:
HOZIER
Someone New
"I really love him. I went all the way down to Manchester to see his show."

Wearing: Top from Hong Kong, Levi's jeans, Clarks shoes.
Best thing about Gateshead: "Sage Gateshead is a brilliant live music venue."

‹ CHRIS MIDDLETON

21, intern

Listening to:
KAGOULE
Mike
"They've got two vocalists and their voices blend together so well."

Wearing: UNIQLO T-shirt, vintage jacket.
Best thing about Gateshead: "Amazing Radio is based here and they play some great tunes."

PHOTOS: DAVID WALA

‹ DANIEL ROBSON

24, graphic designer

Listening to:
MEILYR JONES
How To Recognise A Work Of Art
"I'd really recommend his latest album '2013'."

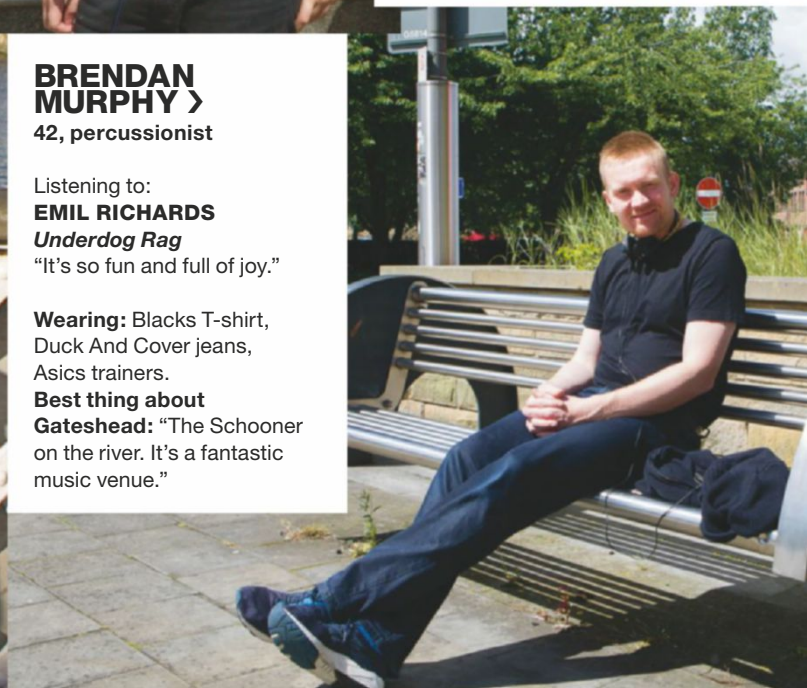
Wearing: Ben Sherman jacket, Levi's jeans.
Best thing about Gateshead: "The Old Town Hall has nice acoustics for gigs."

BRENDAN MURPHY ›

42, percussionist

Listening to:
EMIL RICHARDS
Underdog Rag
"It's so fun and full of joy."

Wearing: Blacks T-shirt, Duck And Cover jeans, Asics trainers.
Best thing about Gateshead: "The Schooner on the river. It's a fantastic music venue."



(L-r:) Jillionaire , Walshy Fire, Diplo

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MAJOR LEAGUE SUPERSTARS

PHOTOGRAPHED BY JENN FIVE

Major Lazer, the global fusion dancehall crew led by Diplo, are the busiest boys in music. Kevin E G Perry joins them for 24 hours at London's Lovebox

LUTON ISN'T THE MOST glamorous airport in the world. It isn't even the most glamorous airport around London. But it's where Major Lazer find themselves at 1:20pm on Friday July 15, piling out of a private jet and into the first of a fleet of blacked-out minivans waiting on the tarmac. They're already an hour behind schedule. Even private jets have their drawbacks. Nobody ever tells you about the delays. ★★★

Meet Major Lazer

JILLIONAIRE
Real name: Chris Leacock
Age: 38
Born: Port of Spain, Trinidad
Fact: Says the most ostentatious thing he's done since becoming successful is call a Rolls-Royce Phantom taxi company "and then I still tell him to drop me off at the train".

DIPLO
Real name: Thomas Wesley Pentz
Age: 37
Born: Tupelo, Mississippi
Fact: Diplo is a regular at Burning Man and says playing reggae at the festival's Robot Heart stage was "one of my top five DJ sets ever".

WALSHY FIRE
Real name: Leighton Walsh
Age: 40-ish
Born: Carol City, Florida
Fact: Started out in Miami soundsystem 'Black Chiney', named after the Caribbean slang for his own Jamaican-Chinese heritage.

"When we fly from Burbank to Las Vegas on Southwest Airlines we've only had one delay ever," Diplo reminds Jillionaire and Walshy Fire as they pull away, sipping on nothing stronger than bottled water. "On private jets I've had, like, 30 delays. What the f**k is the point?"

Talk about first world problems, but these are the things that might concern you too if you flew more often than a commercial airline pilot (Diplo estimates he took 300 flights last year) and your entire life was planned out minute by minute. Last night the trio, who've been performing together since 2011, headlined Benicassim in Spain. Tonight they'll do the same at London's Lovebox, then tomorrow it's Longitude in Ireland and then on to Vieilles Charrues in France. Four straight nights of headline shows. More pressingly, Diplo needs to get to a meeting with his management and then to his own solo DJ set at Lovebox this afternoon. From the outside, Major Lazer looks like a non-stop carnival of debauchery, basslines and booty shaking. From the inside, it's run with military precision.

Hence the bottled water. Their rider is more Gwyneth Paltrow than Mötley Crüe, all coconut water, green smoothies and kombucha, although Diplo says he "drank a whole bottle of rum in Cuba". That was back in March, when Major Lazer played the biggest show of their career – one of the biggest shows of anyone's career – in front of an estimated 400,000 people in Havana. "I might drink a bottle of rum once every six months," he says. "Then I can't drink rum again. We're too old to party too hard."

So far, stuck on the road between Luton and London, the reality of life in Major Lazer isn't quite living up to billing. "As you can see, it's pretty lame," says Diplo. "The three of us in a car, drinking water. Every once in a while we might meet a girl, but we usually don't because we have to go to the airplane." He shrugs. "We're pretty normal guys, you know?"

At 2:45pm, we arrive at their hotel in Fitzrovia and Diplo runs in for the meeting with his management. Despite what he says, there's nothing normal about his workload. As well as Major Lazer's relentless tour schedule, recording with Skrillex as Jack Ü and producing for the likes of Beyoncé and Madonna, he's also still hands-on running his label Mad Decent. He has other investments in companies like Snapchat, and his total net worth is estimated at around £11 million. On top of all that, in a week's time Major Lazer will release 'Cold Water', intended as the first of a series of big singles leading up to their new album next January.

Featuring Justin Bieber and Mø, the laid-back dancehall of 'Cold Water' is a sort of coming together of Diplo's two biggest tracks of last year: Jack Ü and Bieber's 'Where Are Ü Now' and Major Lazer and Mø's 'Lean On'. Weirdly, given that it's now racked up over 1.49 billion views (making it the ninth most-watched YouTube video of all time) and helped push Major Lazer up to the status of major festival headliners, they originally didn't intend to release 'Lean On' themselves. It was offered to both Rihanna and Nicki Minaj, who each turned it down.

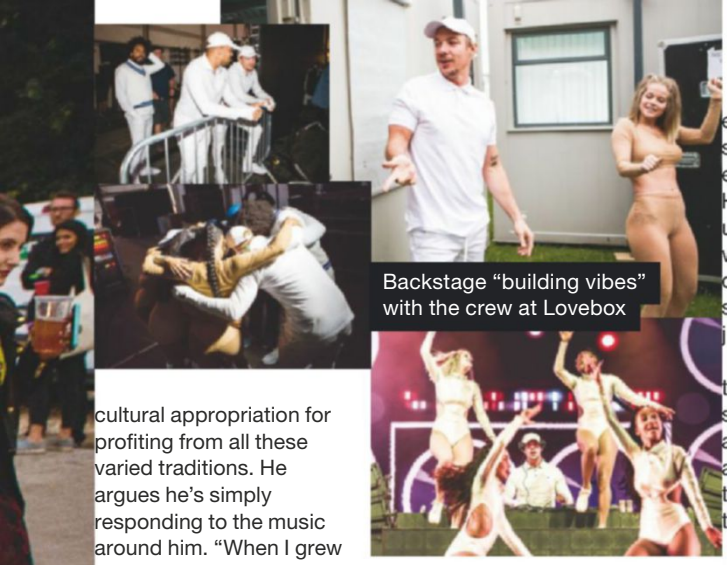
"We felt like any song we did would be bigger with a Beyoncé or a Nicki Minaj on it," explains Diplo. "I'm a producer at heart, but I realised that it's way better to do it ourselves. I think the power of the superstar has significantly gone down in the last 10 years. I've always worked in an industry where your goal is to give it to the biggest star. That's gone now. I tried to shop that record around and people didn't understand it. Now, every song on the radio sounds like 'Lean On'."

> **"The band that's most influential to us is The Clash"**
>
> **Diplo**

Before 'Lean On', it was Beyoncé's sampling of their track 'Pon De Floor' on 2011's 'Run The World' that convinced them that they could have mainstream radio success without compromising their sound. "'Pon De Floor' was never a big hit, it was kinda underground," says Diplo. "It took two years for somebody else to put it on the radio. It made us think: 'Why are we doing all this stuff for other people and then waiting a year to get sampled? Let's just be trendsetters on the radio.' We realised that no one's got an edge with reggae and dancehall, and it's such a massive undercurrent."

At a time when the divisive, racist politics espoused by the likes of Donald Trump are running rampant, it's significant that the music Major Lazer make is a truly global soundclash, drawing on Caribbean and African beats, but also with European, Indian and North and South American influences. For Diplo, this all stems from his childhood growing up as little Wes Pentz in southern Florida, where, he says: "Haitians, Latinos, Cubans, white kids, Jewish kids and hood kids were all in the same neighbourhood and the same schools. Miami is the most diverse place for human beings I've ever been to."

As a white man, he's been accused of



Backstage "building vibes" with the crew at Lovebox

cultural appropriation for profiting from all these varied traditions. He argues he's simply responding to the music around him. "When I grew up, no one told me what I was supposed to listen to," he says. "On the radio, Miami bass was always the thing for me, and heavy metal – that was big in Florida too. My parents listened to country. Rap was on the radio. I grew up and I loved music. I didn't think: 'Oh, I'm white, I've got to play a guitar.' I never had a guitar."

He laughs. "I really f**ked that up. I only had turntables. I wish I got a guitar, then I wouldn't have so much criticism. For me, the band that's most influential to us is The Clash. Nobody said: 'You're culturally appropriating' when they made 'Rock The Casbah'. I think what makes a great artist is someone who can change the direction of music, not someone who stays the same all the time. Otherwise music would be so f**king boring."

It was in Miami too that he learned how artists could build an audience by hustling mixtapes, not by signing to a major label. He's recently worked again with his former girlfriend M.I.A. on a new track 'Bird Song', although she's struggled to release it due to interference from her label. "Back in the day I told her not to sign that deal with Interscope," he says. "I was like: 'What's the point?' The point was to become bigger and more popular and work with Timbaland and all that stuff, but none of that matters if you own your own music. We're independent. We do our music on our own in America. What you learn in the underground is how to make money out of nothing."

Diplo arrives at Lovebox just after 4pm, the first of the trio to arrive at Major Lazer's backstage village. It's a VIP section within the VIP section, a little enclave with security at the entrance, separate dressing rooms, offices and even their own catering and toilet. Huge steel flight boxes have been upended and opened up to create wardrobes for the dancers. In the main dressing room, a set of decks has been set up so that Diplo can DJ – and not just to keep him entertained.

"We're always working on music on tour," he explains. "We have these set-ups backstage so we can play music and fine-tune mixes, work on new music and try different ideas. We cut vocals on tour sometimes. We never waste any time. We don't have any time to waste."

> **"We sleep three hours a night"**
>
> **Diplo**

A little after 5pm he jumps onto a chauffeured golf buggy which careens off around Victoria Park in search of his DJ set – except nobody's actually quite sure where it's supposed to be. Somebody told Diplo he was on after Chronixx, but we can hear him disappearing in the distance. Eventually we find the West Stage, one of the festival's smaller venues. "Damn, they're getting smaller all the time," he jokes.

Backstage his decks are being readied. They're on wheels so they can be pushed out onto centre stage when he goes on. Diplo is bouncing around, apparently untroubled by his lack of sleep. Just before his decks are rolled on he dives underneath them so he can be wheeled on unseen. When he jumps out, the crowd erupts and he rewards them with a set that features everything from Kanye and Beyoncé to snatches of Whitney Houston and *The Lion King* soundtrack. He finishes the set standing up on the decks, arms outstretched as the crowd bounces to 'Where Are Ü Now'.

The set feels rehearsed and faultless, but afterwards he reveals it was entirely spontaneous. In fact, he's a little annoyed that he couldn't find everything he wanted to play. "I f**ked up and couldn't find a couple of tunes," he admits. "I usually try not to play any Major Lazer, but I dropped one in."

With their headline set just a few hours away, it raises the question of why he bothers – most performers would probably be happy just to take the pay cheque for the main slot and kick back in the afternoon. Back in the golf buggy, he shrugs it off, saying: "Why not? I'm here anyway – I might as well get paid for a Diplo set. What else am I gonna do, sit in my hotel room?"

He adds, though, that he's driven by the desire to cram as much as he can into his career. He spends half his week in LA with his two young sons, Lockett and Lazer, and says he has: "no social life, it's only my kids. I probably won't do this so much when they're older. You only get a short window so I want to do as much as I can."

Back inside Major Lazer's VIP area, Jillionaire and Walshy Fire have arrived and are hanging out with Mø, who'll come on to close the show with them tonight. Just before they go on, Diplo is pogoing around his dressing room, DJing topless. "Building vibes," as Jillionaire puts it.

They huddle backstage dressed in full cricket whites, an idea they picked up after touring in India. It takes less than 20 seconds from Diplo shouting: "London!" until the first volley of pyrotechnics, and soon all you can smell is the metallic scent of fireworks. In front of them, thousands of Londoners lose their s**t to a set that's euphoric and totally unpretentious, concerned only with the making of good times.

Even after the set, their work isn't over. They head straight from Lovebox to Tape, a 250-capacity club in Mayfair, for Diplo's third set of the day. He takes back what he said about not partying hard. "I mean, we do," he says. "We sleep, like, three hours a night. On tour we do everything we can. We want to take advantage of every moment we're out here alive. That's our high."

NME

Major Lazer, with guest MØ, headlining Lovebox in July

The rise and rise of Major Lazer

'Pon De Floor' (2009)
Dancehall banger that hit the mainstream when Beyoncé sampled it for 'Run The World (Girls)'.

'Get Free' (2012)
Featuring Dirty Projectors' Amber Coffman, the gentle rocksteady beat shows Major Lazer at their laid-back best.

'Watch Out For This (Bumaye)' (2013)
A guaranteed dancefloor filler combining a sped-up horn sample with Busy Signal.

'Bubble Butt' (2013)
Bruno Mars and Tyga helped make it a hit, but Diplo now calls this ode to asses "gimmicky".

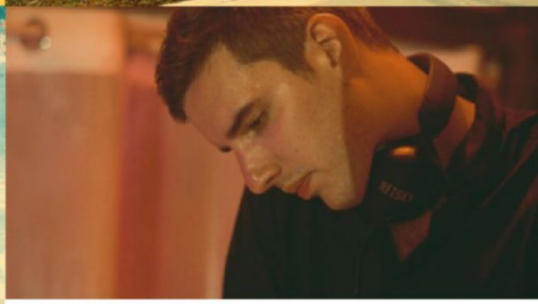
'Lean On' (2015)
Sung by Mø, this house ballad with an irresistible hook became the most streamed song in Spotify's history.

'Light It Up (Remix)' (2015)
The Nyla-sung original was good. The remix, adding British-Ghanaian rapper Fuse ODG, is a dancehall masterclass.

'Cold Water' (2016)
So laid-back it's almost horizontal. Justin Bieber and Mø help prove that Major Lazer can take it easy.

Rocking in Rio

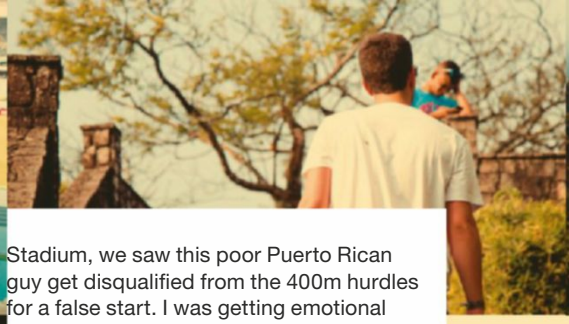
Barry Nicolson heads to Brazil for some gold medal partying with Netsky, whose track 'Rio' soundtracked the BBC's Olympics coverage



THIS HAS TO BE ONE of the most stunning cities in the world," marvels Boris Daenen as our cable-car trundles towards the summit of Sugarloaf Mountain and the iconic Art Deco figure of Christ the Redeemer is glimpsed rising majestically above the clouds on the other side of Rio de Janeiro. The statue is visible only for a few seconds, scarcely long enough to adjust the focus on your iPhone for a half-decent photographic keepsake, but much like watching Usain Bolt leave lesser mortals trailing in his wake, it's a moment of awe worth travelling halfway around the world for.

You might not recognise Boris Daenen, AKA Belgian drum & bass prodigy Netsky, but if you caught any of the BBC's Olympics coverage, you'll almost certainly recognise his latest single 'Rio', the Macklemore-featuring track used to soundtrack the daily highlights round-up. Daenen swears he didn't write 'Rio' with the Olympics in mind – he insists, not altogether convincingly, that it was mere

PHOTOS: PAUL BUGLER, STUART PETTICAN



coincidence – but since its initial release last year, the song has taken on a life of its own, landing him the role of Belgium's musical ambassador to the games and ultimately bringing him to the Cidade Maravilhosa – the Marvellous City – itself.

"It started off with the Belgian Olympic Committee looking for a song for their TV advert, but it's turned into something much bigger," he explains. "They opened an Olympic House in Belgium, where they streamed all the games and where I DJ'd at a few parties. I also spent four days at the training camp in Lanzarote doing swimming, judo, table-tennis, badminton, mountain-biking and sprinting with the best from Belgium. When you spend time with athletes who haven't drunk alcohol for six years, when you see the level of dedication they have for their sport, and when you think that some of them will be going back to a normal nine-to-five job once these games are over... it kind of embarrasses you as a human being."

Daenen isn't that sporty (although he was a decent table-tennis player in his youth), but he's full of respect for the sacrifices these athletes make. Are there any parallels between the discipline of an athlete and the discipline of making music?

"There probably are some, but in my job I can shut off for four days if I want to. I can have a drink and not ruin my body. I can have a bad night and it's OK. With these guys, it's completely different. Like today, when we were at the Olympic Stadium, we saw this poor Puerto Rican guy get disqualified from the 400m hurdles for a false start. I was getting emotional just watching him. He'd spent years training for that moment and his dream was shattered in a millisecond."

Later that night, Team Belgium's musical ambassador holds court at his embassy the Casa Mosquito, a plush boutique hotel whose rooftop terrace has been fashioned into a makeshift dancefloor. Daenen is DJing at Team Belgium's send-off party, capping their most successful games in 20 years, and despite an ill-timed downpour the mood is jubilant, with caipirinhas flowing freely and the president of the Olympic Committee throwing himself fully clothed into the hotel pool. As the evening goes on, we come to discover something important about Netsky: if partying were an Olympic sport, he'd be on the podium every time. His night finally comes to a close around 5am, when he wanders into a random hotel on the Copacabana – via an even more random nightclub spinning trap remixes of Bryan Adams songs – only to be informed that all the bars are closed. By that point, he's been awake for 24 hours.

DAENEN'S REAL discipline, however, isn't partying but production. With his parents' blessing, he dropped out of university in his second year – after writing an entire album on his headphones during class – and soon landed a deal at Hospital Records, the seminal London-based drum & bass label that released his first two albums, 2010's 'Netsky' and 2012's '2'. Those records made him one of the stars of the genre's resurgence, but as he explains: "It was starting to feel a bit narrow for me. I wanted to experiment with other genres, work with other musicians, and that wasn't working out for me at Hospital. I've still got a deep love for the label and the guys who run it, but I wanted to go broader and wider. It's too easy to stay in that scene, making the same music, pleasing the same fans."

In 2014, he signed a deal with Sony, the first fruits of which – the imaginatively-titled '3' – were released in June 2016. The album – featuring Emeli Sandé, Jauz and Chromeo – is his poppiest to date, but also arguably his best and most cohesive. Inevitably, it's proved controversial with D&B diehards. "I get the most grief of anyone in the drum & bass scene," he groans. "Among the old-skool fans, I'm the traitor who moved into a bigger genre. I guess I felt that way, too, when I was younger: for the real purists, it's something that's a part of their identity and they don't like it when it becomes popular."

The ubiquity of 'Rio' probably won't do him any favours with those purists, but Daenen isn't about to lose any sleep over it. "The guy I wrote 'Rio' with, Digital Farm Animals, has the same mindset as me when it comes to songwriting: we both like to write poppy, positive music. That's what I want to do as a DJ. I'm not a poet; I'm not going to change the world with lyrics. I'm just here to make people smile." Clearly, he's come to the right place for that.

"I like to write poppy, positive music and make people smile"

NME

Five things you need to know about Netsky...

1 HE STARTED MAKING MUSIC AT THE AGE OF 12
His dad bought him a production software kit from the supermarket. "I remember him saying: 'You're not going to make that boom-boom music, are you?' And I said: "Well, I might...'"

2 HIS INTRO TO DRUM & BASS CAME AT A PARTY IN ANTWERP
"I walked in and they were playing a D&B remix of Kanye West's 'Gold Digger'. That's when I went, 'F**k! I love this genre, this speed, the jazziness of the breaks...' That's where I fell in love with drum & bass."

3 HE'S MASSIVE IN HIS NATIVE BELGIUM
Daenen closed the main stage at last year's Pukkelpop festival. "That was a big moment for me. I got my parents onstage and applauded them. They pretend to like everything I make, although I find that very hard to believe."

4 HE'S A PILOT-IN-TRAINING
"I've been taking lessons for a while, but I don't think I'll get my licence until I take a break from making music, because you really need to dedicate yourself to it. The dream is to fly myself to a gig, then fly myself back home."

5 HIS NEXT ALBUM WILL BE MADE UP OF SONGS INSPIRED BY COUNTRIES AND CITIES HE'S VISITED
Just don't expect an ode to Birmingham. "It's a shame; I had my first-ever DJ set there, which was good, so I always had high hopes for the city, but I don't like it."

BIFFY CLYRO

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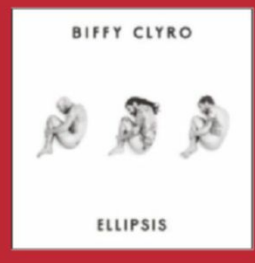


RADAR

MUSIC, FILM, TV & MORE – THIS WEEK'S ESSENTIAL NEW RELEASES

Best NEW tracks
And when to drop them

BEST FOR HAVING A CRY
AMERICAN FOOTBALL
I've Been So Lost For So Long
Seventeen years after their debut, the emo pioneers return with a slow-burning, heartstring-tugging ode to feeling all the feelings.

BEST FOR SUNDAY SUNBATHING
KING KRULE
Feel Safe 88 (Just Say No)
The Prince of Peckham dives into the 1980s for this spiralling lo-fi funk track, which he's put out under a new alias: The Return Of Pimp Shrimp.

BEST FOR BEING WEIRD
SOFT HAIR
Lying Has To Stop
New Zealand psych star Connan Mockasin and Sam Dust – AKA LA Priest – have teamed up for this Prince-esque oddball soul offering. Deeply groovy.

BEST FOR BARN DANCING
THE STRUMBELLAS
Spirits
The Canadian six-piece's first UK single has already been a smash hit back home. Think Mumford & Sons' bluegrass stomp showered with some pop sparkle.

THE STRUMBELLAS

THE TUTS

BEST FOR GETTING POLITICAL
THE TUTS
Give Us Something Worth Voting For
London trio The Tuts celebrate "people power" in this breezy punk anthem for fans of The Slits, Kate Nash and Billy Bragg.

BEST FOR PAYING YOUR RESPECTS
SHARON VAN ETTEN
Not Myself
Written in memory of the victims of the Pulse gay club shooting in Orlando, the New York-based singer-songwriter's tribute is stunning, hard-hitting stuff.

BEST FOR MELTING YOUR MIND
EMPIRE OF THE SUN
High And Low
The electronic fantasy-land dwellers are back. Their new album 'Two Vines' is out October 28 and its first single is a shimmering, glossy pop hit from the distant future.

BEST FOR FEELING EPIC
FLORENCE + THE MACHINE
Wish That You Were Here
This seven-minute-long track will feature in Tim Burton's new film *Miss Peregrine's Home For Peculiar Children*. But it's as cinematic and grandiose as it is relatable. Gorgeous.

BEST FOR MOSHING
SLOWCOACHES
Norms & Values
Grubby and gritty Slowcoaches are the London-based trio making garage rock great again. Like Thee Oh Sees but with even bigger balls.

SLOWCOACHES

BEST FOR BEING MOODY
JIMMY EAT WORLD
Get Right
The long-standing rockers are meaner than ever on 'Get Right', which comes from their forthcoming ninth – ninth! – album.

For more new music, go to NME.com

FLORENCE WELCH

PHOTOS: TOM BEARD, JONNY DAVIES, JOSH GOLEMAN

ALBUM OF THE WEEK

Blondes have more fun

Finally, musical maverick Frank Ocean drops his second album. Was it worth the wait?

FRANK OCEAN
Blonde
★★★★☆
SOULFUL VIBES INTIMATE

BLOODY HELL, Frank. When it comes to stressful album campaigns, the epic two-year-long tease for 'Blonde' pretty much takes the cake. Since the release of 2012's incomparable 'Channel Orange', the New Orleans-raised R&B artist has had his devoted legions of fans on the edge of their collective seat, eagerly awaiting its follow-up.

The album was 'nearly finished' in April 2014, was supposed to come out in July 2015 and for the past 13 months we've been poised for a drop at any second. Then, on August 19, Frank offered up the visual-album-cum-intricate-DIY-video 'Endless' and 48 hours later it finally happened. His second album proper was there, sitting pretty, and exclusively for two weeks, on Apple Music.

There's no doubt that 'Blonde' is an exceptional piece of work, but those expecting the full-on party bangers and straight up soul-pop hits of 'Channel Orange' and 2011's 'nostalgia,ULTRA' mixtape might be somewhat perplexed. This isn't an album for playing loudly at a club, but one to melt into through the medium of headphones. This is music at its most intimate. Previous releases showed us Frank can command a dancefloor with a click of his fingers, but 'Blonde' shows us inside his soul.

Opener 'Nikes' is soft and sensual, but lyrically he's tackling some seriously heavy issues, from the curse of consumerism to the Black Lives Matter movement (*"RIP Trayvon / That n**ga look just like me"*). The lush, shimmering 'Ivy' is every bit as emotive as 'Channel Orange''s stunning stream of consciousness confessional 'Bad Religion' – a track that seems to have been a guiding force over 'Blonde''s slow-burning direction, alongside the soaring 'Thinkin Bout You'.

Even the guest spots are low-key. Beyoncé's vocals are barely perceptible in the sleek groove of 'Pink + White', while you could blink and miss Kendrick Lamar's 'Skyline To' appearance. But 'Blonde' isn't about being flashy. It's about the lo-fi majesty of songs like the hushed near-demo 'Good Guy', the smoky soul of 'Seigfried' and stripped back gospel of 'Godspeed'. This ain't no dumb 'Blonde', that's for certain.

Leonie Cooper

PHOTOS: GETTY IMAGES, CAPITAL PICTURES, ED MILES

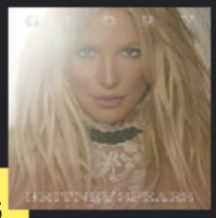
LIKE THIS? TRY THIS!

D'ANGELO
Voodoo
Another artist who likes to take time over his releases, D'Angelo's second album saw him playing with conventions and placing vibe over smash hits.

MARVIN GAYE
What's Going On
Mixing up socio-political commentary with super-smooth soul groves, Marvin Gaye set the template for Frank Ocean back in 1971.

It's Britney, b**ch

A marked improvement on 2013's 'Britney Jean', with Spears sounding re-energised and extremely horny



BRITNEY SPEARS
Glory
★★★☆☆
POP ELECTRO SEX

IT'S HARD not to root for Britney Spears, a woman who became one of her generation's biggest pop stars as a teen, suffered a very public meltdown a decade ago, then relaunched her career with a glitzy Las Vegas residency that's now in its fourth year. Yet not since 2007's forward-thinking 'Blackout', which ironically came out as her personal life was crumbling, has she released a truly essential pop album.

'Glory' is no masterpiece, but it's a marked improvement on 2013's 'Britney Jean', a messy attempt to merge thumping EDM tunes with supposedly reflective midtempo songs. A major contributing factor is Spears herself, who sounds re-energised and fully present for the first time in years. On the one hand, this may explain the album's missteps: Spears doesn't have the lung power to pull off vampish R&B tracks like 'Private Show' and 'What You Need'. But on the other, it makes the more restrained offerings that play to her strengths compelling. 'Just Luv Me' is a cute pop-dancehall tune produced by Kanye West collaborator Cashmere Cat, while the sad-eyed glide of 'Man On the Moon' positions Spears as a kind of Vegas Lana Del Rey. 'Just Like Me', an electro melodrama in which she catches her man cheating with a doppelgänger, shows off the vulnerability in her voice.

Some will complain the lyrics are impersonal and over-reliant on sex – Spears threatens to get her blindfold out on opener 'Invitation' and by third track 'Private Show' she's offering to perform a strip routine. But for better or worse, sex has been what she sings about since at least 2001's 'I'm A Slave 4 U'. And really, does anyone want to hear her emoting about the tedium of commuting from LA to Vegas?

Perhaps inevitably, 'Glory' has moments that recall Spears' hit-making past. The lusty strut of 'Do You Wanna Come Over?' nods to her early-noughties Neptunes-produced hits, while 'Hard to Forget Ya' has a brilliant bridge that could almost be ripped from a very early Britney single. But if any pop star deserves to benefit from a bit of affectionate nostalgia, it's surely Britney Spears. **Nick Levine**

FAMOUS FAN

CHARLI XCX
"I'm an endless fan of Britney Spears. She massively inspired me when I was younger and still now. Britney's punk; she doesn't care. She's crazy and amazing and her videos are next level."

FROM PRODUCER RIDLEY SCOTT

MORGAN

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COSTUME DESIGNER STEFANO DE NARDIS MUSIC BY MAX RICHTER FILM EDITOR LAURA JENNINGS PRODUCTION DESIGNER TOM McCULLAGH
DIRECTOR OF PHOTOGRAPHY MARK PATTEN EXECUTIVE PRODUCERS AIDAN ELLIOTT GEORGE HELLER ELISHIA HOLMES
PRODUCED BY RIDLEY SCOTT, p.g.a. MICHAEL SCHAEFER, p.g.a. MARK HUFFAM, p.g.a. WRITTEN BY SETH OWEN DIRECTED BY LUKE SCOTT

IN CINEMAS NOW

#WHATISMORGAN

Taking aim: Jonah Hill (front) and Miles Teller (far right)

PHOTOS: GETTY IMAGES, WARNER BROTHERS

Off target

It has intrigue, absurd twists and *a lot* of gunfire, but lacks any likeable characters

WAR DOGS
15 ***Miles Teller, Jonah Hill, Bradley Cooper***
★★☆☆☆
GUNS BRAVADO IMMORALITY

BASED ON A TRUE STORY, *War Dogs* has much that makes it seem perfect for film adaptation: intrigue, absurd twists, lots of gunfire. What it unfortunately lacks is a single character worth rooting for.

David (Miles Teller) is eking out a meagre existence in Miami, massaging wealthy old men. He's hard up but not destitute, yet he'd like to be richer, particularly when he learns he's going to be a dad. David's problems seem solved when he bumps into old school friend Efraim (Jonah Hill). Efraim has cottoned on to a government initiative that allows anyone to bid for military contracts – meaning the pair, with no expertise, can become big money gun-runners supplying arms to troops in Iraq. They quickly become rich, but a desire for more makes them reckless in a dangerous game.

See, that's an exciting premise. But it's that 'greed' motivation that's the sticker. There's nothing at stake for these two but a fortune, which makes them very hard to empathise with. A film doesn't need a good guy, but it needs to offer viewers a reason to stay with its protagonists, to want them to get away with it even if they shouldn't. This pair's bro-ey boasting and flash doesn't do it. The casting doesn't help. Both Teller and Hill are very strong actors, but both have a natural cockiness that needs a co-star to balance. Paired, their bravado is amplified and unpleasant.

The film bears comparison with *The Big Short*, which documented the global financial collapse with similarly dreadful people amid similar governmental negligence. That film marked a successful move to more dramatic work by comedy director Adam McKay (*Anchorman*, *Step Brothers*). *War Dogs* is Todd Phillips' (*The Hangover*, *Old School*) attempt at the same. The difference is that McKay showed the intelligence of the people wrecking the world, swept you up in their game, then confronted them with their crimes. Even if they weren't justly punished, they were damned. Phillips revels in his characters' immorality and wants us to do the same. He thinks he's giving us heroes, but all he has are villains.

Olly Richards

FOR FANS OF

Wagner Moura as Colombian drug lord Pablo Escobar

The death of Pablo

Season two of *Narcos* details drug lord Pablo Escobar's downfall in spectacular fashion

NARCOS
September 2, Netflix
COCAINE VIOLENCE FACTUAL

IN SEASON TWO OF *NARCOS*, Colombian drug lord Pablo Escobar is free from the confinements of his 'prison' La Catedral, still flogging an unholy amount of cocaine and becoming increasingly unstable. We spoke to Wagner Moura, who plays the kingpin, to see how Pablo's doing.

As season two starts, Escobar is on the run and at his most vulnerable. Was it quite a contrast to the first season?
"The first season is about birth and it covers, like, 10 years or more, and the second season is, like, less than a year. So we do see him as vulnerable and of course he's going to be a tough guy until the end, but it was interesting to me to equalise these vulnerabilities. When it goes through his family, that's his weakest point. He was basically killed because of that."

Did showing both sides of him turn out to be fun for you?
"I wouldn't say fun; it was challenging. The first season was more epic than dramatic. I think the second season is absolutely more character-driven and more dramatic than the first one."

Is there any part of you that sympathises with him and what he was doing for his city and family?
"The emotions you see when you watch *Narcos*, they're pretty much my emotions and the way I would react if I were there. It's not something you create; all of us have everything inside ourselves. If you're put in a situation where you have to kill someone, you will find it."

Do you worry the show glamorises him at all?
"No, I really don't. There's no other way to portray a person without making him a person. In the show you're going to see him do a lot of s**t, so you're killing and torturing and planting bombs. It's up to you. It's up to the audience to judge, and feeling sympathy for him is not wrong – it's a person."

What was it like shooting his death scene?
"It was very emotional because we actually shot it at the same place where the real Pablo was killed, the same building. All the crew, Boyd Holbrook [Murphy] was there, so everybody involved in *Narcos* in the last two years knew that was the end of that character. So it was very emotional for all of us."

Did you ever contact Escobar's family to get their approval of your portrayal?
"I've read basically everything that was written about Pablo, in English and Spanish. I've always felt that I was going to create my own version of him because that's what actors do. So I didn't want anyone telling me, 'Oh no, Pablo didn't walk like that.' I didn't want that kind of interference."

What's the future for *Narcos*? Would you return if they told a new story?
"I don't think so; I think I'm done with the *Narcos* world. I think they're going to keep doing it; I don't know. I think there's going to be a third season but we never know."

Where are the key players now?

PABLO ESCOBAR
After being imprisoned in his self-designed La Catedral for over a year, Pablo escapes to set about rebuilding his empire.

MURPHY AND PEÑA
After Escobar escapes, the Drug Enforcement Agency agents are given the mammoth task of capturing him all over again.

THE PRESIDENT
In season one César Gaviria beat Escobar in a presidential election, then had him locked up. Now the president's facing assassination attempts.

INTERVIEW: TOM SMITH. PHOTOS: NETFLIX

Cabbage

Five maniacs from Manchester who'll support Blossoms on tour later this month

CABBAGE'S THRILLING debut EP 'Le Chou', which features five twisted post-punk slinkers stuffed with explicit lyrics and Jack White levels of rage, came out in January. They also look good and rock hard live. Singer Lee Broadbent explains what the hell is going on…

First off, why Cabbage?
"It's the best anti-band name and sums us up completely. As a musician, I've always wanted to become a sort of Marmite-type entity and it really works. Some people love it, some people hate it – it's great."

You're vocal about current affairs in your tunes. Do you think it's important for new bands to speak up?
"We're at the forefront of culture, aren't we? So in some respects we need to be at least somewhat topical. We've got a song called 'Grim Up North Korea', which is about going over to North Korea and figuring out how Kim Jong-Un runs his business over there, and one about Donald Trump called 'Free Steven Avery'. It's really bad, though."

You have some pretty funky lyrics, for example: "*I had a w*nk in the quiche and watched the headmaster get it stuck to his teeth*" in 'Dinner Lady'. What's that all about?
"It's just our black-humour way. I don't think we're vulgar people. Maybe some people might think we are. If they've seen us at a festival, they'll probably think we're vulgar."

Best track

'Dinner Lady'

A sort-of-true retelling of guitarist Joe's time working in a school kitchen, with dark lyrics about bodily fluids set to a slinking guitar riff.

FOR FANS OF

You've said you started this band as a joke. Has it gone beyond that now?
"I can't imagine ever doing anything else with such true intent. It's like a catharsis. It's a great way to have a sense of humour and be topical."

Does your black humour and intensity come across when you play live?
"It's like a purge, driving round with a circus cult trying to anarchise people."

What's the future for you guys? Headlining huge venues?
"I mean, to say that big venues are void of soul… I suppose that's only the gigs I've been to. But to have an ending right now is well too far in the future. I can only think two weeks in front."
Thomas Smith

Details

BASED: Manchester

BUY: Debut EP 'Le Chou' is available now

FACT: The Fall's bassist Simon Archer will produce Cabbage's new music

LIVE: September 23 O2 Institute, Birmingham **September 24** Bierkeller, Bristol **September 26** Cambridge Junction, Cambridge (all supporting Blossoms)

For more on Cabbage, go to NME.com

PHOTOS: DEBBIE ELLIS

(L-r:) Lee Broadbent, Asa Morley, Eoghan Clifford, Stephen Evans, Joe Martin

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THE MOST IMPORTANT GIGS THIS WEEK

THE PARROTS

Fri 2 Music Hall, Ramsgate
Sun 4 Broadcast, Glasgow
Mon 5 Headrow House, Leeds
Wed 7 The Victoria, London

WHO: Spanish three-piece garage band, friends with Hinds. They released their debut album in August.
WHY: They're loads of fun.
WHO'S SUPPORTING: No details yet.
TICKETS: £6-£7 from nme.com/tickets

JOANNA NEWSOM

WHO: Harpist, pianist and singer from California.
WHY: Newsom's arrangements are intricate but hard-hitting.

FESTIVAL

END OF THE ROAD FESTIVAL

WHEN: Fri 2-Sun 4 Sep
WHERE: Larmer Tree Gardens, between Dorset and Wiltshire.
WHY: As well as the great music, you'll also see peacocks and macaws wandering around.
FUN FACT: It won Best Small Festival at the NME Awards 2016.
TICKETS: £195 weekend with camping
ARTISTS: See below and left for highlights

BAT FOR LASHES

WHO: AKA Natasha Khan, the British multi-instrumentalist who recently released her fourth album 'The Bride'.
WHY: She's a spellbinding performer.

FESTIVAL

FESTIVAL NO. 6

WHEN: Thu 1-Sun 4 Sep
WHERE: Portmeirion, Wales.
WHY: Beck calls it the "coolest, most surrealist, funkiest, freakiest festival in the world".
FUN FACT: Chefs including Gizzi Erskine and James Knappett are among those providing food for the festival's long-table banquets this year.
TICKETS: £190 weekend with camping, or £65-75 per day
ARTISTS: **See below and right for highlights**

BASTILLE

WHO: Chart-beating band fronted by Dan Smith.
WHY: They're due to release their second album 'Wild World' next week and you'll hear some of it here.

BLOSSOMS

WHO: Stockport five-piece who hit Number One with their self-titled debut album.
WHY: They're indie's newest big-hitters; let them convert you.

THE LIBERTINES

Wed 7 O2 Academy, Brixton

WHO: Carl, Pete, Gary and John. The likely lads.
WHY: Because you want another chance to scream every lyric from 'Up The Bracket' back at them again.
WHO'S SUPPORTING: Rat Boy, winner of Best New Artist at the NME Awards 2016.
TICKETS: £35 from axs.com

THEE OH SEES

Fri 2 The Coronet, London
Sat 3 University Union, Leeds

WHO: Californian garage heroes.
WHY: On their new album 'A Weird Exists' they're opening avenues into newer, bigger, genres.
WHO'S SUPPORTING: No details yet.
TICKETS: £22 from ents24.com

THE ENEMY

Fri 2 The Wedgewood Rooms, Portsmouth
Sat 3 O2 Forum, London
Sun 4 O2 Academy, Bristol
Wed 7 O2 Ritz, Manchester
Thu 8 O2 Academy, Leicester

WHO: Coventry indie-rockers, four albums in, who hit number one with their 2007 debut.
WHY: They're splitting up – this is their farewell tour.
WHO'S SUPPORTING: No details yet.
TICKETS: £22.55-£24.15

SUNFLOWER BEAN

Mon 5 Hare & Hounds
Tue 6 Think Tank, Newcastle
Wed 7 Broadcast, Glasgow
Thu 8 Brudenell Social Club, Leeds

WHO: NYC indie trio who released one of the albums of the year, 'Human Ceremony'.
WHY: The incredible double act of Julia Cumming and Nick Kivlen recall The White Stripes.
WHO'S SUPPORTING: No details yet.
TICKETS: £10 from nme.com/tickets

KING GIZZARD AND THE LIZARD WIZARD

Mon 5 Thekla, Bristol
Tue 6 Concorde 2, Brighton
Wed 7 Hare & Hounds, Birmingham
Thu 8 Electric Brixton, London

WHO: Prolific Australian psych maniacs whose eighth album came out in April.
WHY: There's seven of them and they're never boring.
WHO'S SUPPORTING: No details yet.
TICKETS: £16.50-£16.90 from songkick.com

For tour news and live reviews go to NME.com

ANIMAL COLLECTIVE
Sat 3 O2 Academy, Liverpool
Tue 6 The ABC, Glasgow
Wed 7 University Union, Leeds

BASIA BULAT
Tue 6 Oslo, London

BLACK PEAKS
Sun 4 The Parish, Huddersfield
Tue 6 The Fleece, Bristol
Thu 8 The Boston Music Room, London

THE CRIBS
Fri 2 Komedia, Bath

GAZ COOMBES
Sat 3 – Mon 5 Baths Hall, Scunthorpe

M WARD
Tue 6 KOKO, London

MOTHXR
Sat 3 Sound Control, Manchester
Sun 4 Brudenell Social Club, Leeds
Mon 5 King Tut's, Glasgow
Tue 6 Bodega, Nottingham
Wed 7 Exchange, Bristol
Thu 8 Dingwalls, London

NAKED
Wed 7 Start The Bus, Bristol
Thu 8 Soup Kitchen, Manchester

NOEL GALLAGHER'S HIGH FLYING BIRDS
Fri 2 Singleton Park, Swansea
Tue 6 O2 Academy, Brixton

THE HUNNA
Fri 2 The Hippodrome, Kingston Upon Thames

IZZY BIZU
Mon 5 Banquet Records, Kingston Upon Thames

JINNWOO
Fri 2 Harrison Bar, London

KEVIN MORBY
Fri 2 The Green Door Store, Brighton

KING CREOSOTE
Wed 7 Hoxton Hall Theatre, London

LANY
Fri 2 O2 Academy, Birmingham

LAURA GIBSON
Mon 5 The Courtyard, London
Tue 6 Music Hall, Ramsgate

LOWKEY
Thu 8 2-4 Kitchen Street, Liverpool

ONEMAN
Fri 2 XOYO, London

THE ORDINARY BOYS
Fri 2 The Railway Inn, Winchester

READER'S PICK

THEO
27 London
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IMARHAN
Mon 5 The Lexington, London

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PETITE MELLER
Thu 8 ICA, London

PINEGROVE
Mon 5 Gullivers, Manchester
Tue 6 Brudenell Social Club, Leeds
Wed 7 The Hug & Pint, Glasgow
Thu 8 Think Tank, Newcastle

RIDE
Wed 7 & Thu 8 Concorde 2, Brighton

SERATONES
Fri 2 The Bullingdon, Oxford

THE SHERLOCKS
Fri 2 Concorde 2, Brighton
Mon 5 The Wedgewood Rooms, Portsmouth
Tue 6 Clwb Ifor Bach, Cardiff
Wed 7 Scala, London
Thu 8 Thekla, Bristol

THE SHINS
Fri 2 Village Underground, London

STICKY FINGERS
Fri 2 O2 Academy, Newcastle
Sat 3 The ABC, Glasgow
Tue 6 Band on the Wall, Manchester
Wed 7 Brudenell Social Club, Leeds
Thu 8 O2 Institute, Birmingham

SWMRS
Fri 2 Parr Street Studios, Liverpool
Sat 3 The Owl Sanctuary, Norwich
Mon 5 Bodega, Nottingham
Tue 6 The Joiners, Southampton
Wed 7 Thekla, Bristol
Thu 8 The Garage, London

THØSS
Wed 7 The Waiting Room, London

THE VIEW
Thu 8 Town Hall, Montrose

WE ARE SCIENTISTS
Fri 2 King Tut's, Glasgow
Sat 3 Kasbah, Coventry

YOUNG GUNS
Thu 8 The Borderline, London

CLUB NME
TRAMPOLENE
Friday 2
Koko, London

PHOTOS: GETTY IMAGES, WENN, ALAMY, PHOTOSHOT

Soundtrack of my life

Russell Kane

Professional funnyman

RICK ASTLEY

THE FIRST GIG I WENT TO
BEYONCÉ

"I never went to gigs until I started hanging around with [radio 1 DJ] Greg James. I was more into hard house, drum & bass and loads of warehouse raves up and down the country, from the age of 16. We used to make fake IDs on my colour printer and drink loads because we never had the courage to do any drugs."

THE FIRST SONG I FELL IN LOVE WITH
BOB MARLEY
One Love

"I've got a memory of dancing around the garden at my auntie Nicola's house with my cousins, all doing the conga and dancing to 'One Love'. It's a bit of a cherished memory. You always have a little phase in your life where Bob Marley is appropriate; the stoner phase, the hard work phase and the chillout phase. Thinking about it just makes me joyful."

THE SONG I DO AT KARAOKE
ELVIS PRESLEY
Jailhouse Rock

"It's just what I can sing; I would never listen to it. When I lived in Walthamstow we used to get absolutely hammered and sing in the pub on Walthamstow Market. I'd always finish the night with 'Summer Nights' from *Grease*."

THE FIRST ALBUM I BOUGHT
RICK ASTLEY
Whenever You Need Somebody

"I got it in Woolworths. I used to buy all my music in Woolworths. 'Never Gonna Give You Up' was on it, but the rest of the songs just weren't as good. Everyone at school was dancing to it. Every boy wanted to be Rick Astley and every girl wanted to marry him. I had my hair swept back like him – I've still got the Rick Astley hair now."

THE SONG THAT MAKES ME WANT TO DANCE
BEYONCÉ
Crazy In Love

"Not to get the violins out, but if I hadn't come from a council estate and I'd had someone to push me, I would have either become an academic or a dancer. I'm double jointed and I love physically expressing myself – it's certainly how I perform my comedy. A few years ago I got the opportunity to dance on TV for charity, so I learned the routine for 'Crazy In Love' and danced in drag. I got a shoulder injury from crunking too hard."

THE SONG THAT REMINDS ME OF STARTING IN COMEDY
FOO FIGHTERS
The Pretender

"The break in it just gets your blood flowing. I don't normally listen to rock or indie music but I did have a little phase for a couple of years. You've got to wait until about a minute and half in, so you'd listen to it as you were walking up to your gig and then it kicks in… It's a good tune!"

THE FIRST SONG I REMEMBER HEARING
MUSICAL YOUTH
Pass The Dutchie

"We had a 7" single that me and my brother played in the bedroom on my dad's record player in our council flat in Enfield. We'd just dance around to the record player. That's my first memory of music. The lyrics, "*Pass the dutchie on the left hand side*," turned out to be about a spliff."

THE SONG I WANT PLAYED AT MY FUNERAL
THE PRODIGY
Smack My Bitch Up

I think it depends on when I peg it. If I'm old I'll definitely have something classic from the '90s or '00s, but I think if I die from some horrible early cancer I might just have something sombre, like Mozart's 'Requiem'."

Russell Kane's *Right Man, Wrong Age* tour starts September 7 at Worthing Pavilion

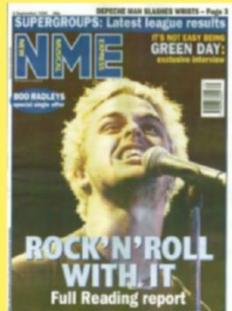
Go to NME.com for more Soundtracks

BASS WORD

The wisdom of the *NME* archives

THIS WEEK
BILLIE JOE ARMSTRONG
Green Day
September 2, 1995

"There's been a lot of times when I feel like just punching myself in the head. I did it once too and had a huge lump on my head."



INTERVIEW: LEONIE COOPER. PHOTO: REX FEATURES

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